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ARTS POLICY PLAN PROJECT



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DRAFT ARTS POLICY PLAN FOR THE CITY OF SAN FRANCISCO

THE PUBLIC IS HEREBY INVITED TO COMMENT ON THE FIRST DRAFT OF AN
ARTS POLICY PLAN FOR SAN FRANCISCO. PLEASE SUBMIT COMMENTS IN

1989 TO

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Supervisors.

For further information, please contact either Leah Forbes, S. F. Arts
Commission, at 255-0499, or Paul Lord, Department of City Planning,
at 558-6311.

The ARTS POLICY PLAN is a joint cultural planning project of the San Francisco Arts Commission's
State-Local Partnership Program and the Department of City Planning

45 Hyde Street Room 319 San Francisco, CA 94102

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ARTS POLICY PLAN PROJECT



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THE PUBLIC IS HEREBY INVITED TO COMMENT ON THE FIRST DRAFT OF AN
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WRITING BY APRIL 10, 1989 TO

STATE-LOCAL PARTNERSHIP PROGRAM
SAN FRANCISCO ARTS COMMISSION
45 HYDE STREET, #319
SAN FRANCISCO, CA 94102

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The San Francisco Arts Commission and the San Francisco Department of City Planning -with support from the National Endowment for the Arts - have embarked on the development of an **Arts Policy Plan** for the City. The goal is to create a cultural element in the city's General Plan, setting policy that will support the arts and recommending strategies to implement that policy. Arts facilities, economic development, urban design, arts education, cultural diversity, funding and individual artists issues are topics addressed in this first draft.

We invite you to review and comment on the work begun by 200 arts, business and government volunteers. Your suggestions will then be considered by this Arts Policy Committee for incorporation in a second draft. The planning process is expected to last through June, with a final document presented to the community at a public forum. Approvals will then be sought from the Arts Commission, the Planning Commission and the Board of Supervisors.

For further information, please contact either Leah Forbes, S. F. Arts Commission, at 255-0499, or Paul Lord, Department of City Planning, at 558-6311.

The ARTS POLICY PLAN is a joint cultural planning project of the San Francisco Arts Commission's State-Local Partnership Program and the Department of City Planning

45 Hyde Street Room 319 San Francisco, CA 94102

Draft of the
San Francisco Arts Policy Plan

DRAFT

February, 1989

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GOAL 1: TAKE ON A LEADERSHIP ROLE IN FOSTERING AN ENVIRONMENT WHICH SUPPORTS
AND NURTURES THE ARTS AND ARTISTS.

OBJECTIVE A: RECOGNIZE THE IMPORTANCE OF THE ARTS TO THE QUALITY OF LIFE
IN SAN FRANCISCO.

In 1974, the U.S. Conference of Mayors and the National League of Cities adopted a resolution on the arts which enumerated a number of principles as guidelines for cities' action. The National League of Cities added further encouragement in 1977 to its member cities and their role in supporting the arts through the passage of the following statement:

The arts are a critical element in the survival of cities. If we are to achieve an improved quality of life for the nation's urban population, all levels of government must recognize the arts as an essential service. All men, women, and children should have the opportunity to experience the arts in their daily lives. Within the urban environment every citizen should have available accessible avenues of cultural development, expression and involvement."

With the encouragement of these two national organizations, many cities across the country have taken steps which recognize the arts as an essential service and help make the arts available to all their citizens.

As pointed out in the 1984 "Planning for the Arts in San Francisco", the City's tradition of arts support has been in existence for decades. However, the City's own activities have tended to be overshadowed by the vastness of the scale of the San Francisco arts community. In early 1983, the San Francisco Arts Resources Directory listed over 600 non-profit arts programs within the city limits. These included 92 in theatre, 114 in dance, 60 in music, and 91 in visual arts. The study did not include the literary arts.

San Francisco also claims a world-class symphony, ballet, opera, and several museums of fine art.

A survey of the nation's ten largest cities showed the San Francisco area highest in per capita attendance in the disciplines of theatre, dance, music, and film. Specifically, the study showed that the attendance of San Francisco residents at theatre events was 53% higher and was 60% higher at music and dance events, than the national average. San Francisco is also a literary arts capital of the U.S. at this time, based on the number of small press publications, poetry and prose readings and other literary events, literary organizations, and organizations with literary arts arms. The city's multi-cultural arts play a major role in promoting cross-cultural fertilization, understanding between groups, and the quality of life. The latest U.S. census data, supported by recent research information from the National Endowment for the Arts, confirms that California boasts the largest artist population in the United States. By recognizing the importance of the arts to the quality of life in San Francisco, the City would be agreeing with Maynard Jackson, former Mayor of Atlanta, when he said:

"The arts are the very highest expression of urban life; and the cultural enrichment that is only possible in an urban setting is the highest and most eloquent justification of the city itself; for the arts and the city are inseparable... The arts reveal us to ourselves. They show us who we are and where we are going, whether as a neighborhood, a city or a nation. The arts are an expression of community identity in its highest form."

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Policy 1: Support artists and arts organizations in their pursuit of artistic and administrative excellence.

Background

San Francisco is nationally and internationally recognized as a cultural center, in which the arts are central to the essence and character of the city. It is looked to as a flourishing cultural environment in which art is created, performed, and displayed in adventuresome, creative, and sometimes breathtaking ways. It is the extraordinary breadth of artistic excellence which is one of San Francisco's hallmarks. The City's recognition of this irreplaceable resource - artistic quality - and its commitment to support artists and arts organizations in their pursuit of excellence in many ways, through means such as funding and City code provisions, are essential to the quality of life in San Francisco.

Recommendations

1. That arts services which provide promotional, educational, and technical assistance to local arts organizations and artists in their pursuit of artistic and administrative excellence be supported.

Policy 2: Promote access to the arts for all segments of the city and its populations.

Background

There is a wealth of opportunity in San Francisco for the enjoyment of and participation in the arts. There is also a wide array of populations which represent a multiplicity of cultures, economic and social backgrounds, neighborhoods, ages, and abilities. The challenge is to bring those two elements - the arts and the people - together, so that all populations may enjoy and create the arts. Promoting access to the arts is a multi-faceted endeavor, requiring a commitment to the elimination of physical, environmental, social, economic, geographic, and informational barriers which inhibit participation in arts activities. Promoting access also requires a commitment to supporting programs which bring the arts to the people. The City should apply its resources to identifying and eliminating impediments so that two of the city's greatest resources - its people and the arts - will benefit.

At present, many arts facilities are not fully accessible to all segments of the population. In addition to design and construction features which prohibit the easy access of the disabled, parking constraints, lighting and other safety features, and lack of public transportation options also limit access to some facilities. In its programs which support construction and rehabilitation of arts facilities, the City should actively promote and facilitate means of rendering facilities more accessible. Public transportation should consider access to and between arts facilities in its routing, with special attention given to the hours of operation of arts facilities and the public transportation available during those hours.

Recommendations

1. That the creation of neighborhood arts centers throughout the city be supported through inclusion in the Community Facilities Element of the City's Master Plan.
2. That transit services which consider the needs of arts activities and events be provided.

Policy 3: Increase public awareness of the arts in San Francisco.

Background

Public awareness of the arts is a function of exposure, of education, of leadership, of advocacy. There are many publics for the arts: residents, audiences, patrons, government leaders, business leaders, students, visitors. The City of San Francisco has the resources to promote greater awareness of the arts through its support of programs which promote the arts, through efforts to advocate for education in the arts, through its relationship with the media, and through the leadership of its offices. The City of San Francisco should embrace the arts as a vital part of its cultural environment, and promote the value of the many publics' cultures as art.

Recommendations

1. That City contracts with advertisement firms for transit and transit shelters include programs which increase public awareness of the arts.
2. That City contracts with cable television services include programs which increase public awareness of the arts.
3. That City permits for billboards and other forms of general advertising require public service arts awareness programs.

Policy 4: Promote inclusion of aesthetic considerations in local decision making.

Background

In all areas of local government, aesthetics should be recognized as an element to be considered as well as function, cost, and environmental impact. Further, artists can play a valuable role in community problem-solving, and should be viewed as resources to local decision making. The work and thinking of artists should be integrated into the planning, designing and building of San Francisco to promote the highest aesthetic standards for the City.

Recommendations

1. That quality of life in the City's Master Plan be defined in ways which include the arts and cultural environment.
2. That language which identifies aesthetics as important and which addresses the visual effect of choices be expressed throughout the City's Master Plan.
3. That the Urban Design Element of the Master Plan include language which recognizes the contributions the arts can make to the City's pattern.
4. That the involvement of artists in the design process for public buildings and spaces be encouraged.
5. That the work and thinking of artists be integrated into designs for private developments and spaces.

Policy 5: Use the Office of the Mayor to recognize contributions in the arts to the quality of life in San Francisco.

Background

Formal recognition by the City through the Office of the Mayor of the contribution of the arts to the quality of life is a powerful and effective means of both giving the arts their deserved acclaim and exerting City leadership in supporting the arts. That leadership can take the form of Mayor's Arts Awards, as is done in many cities, or can be more directed and specialized, in the manner of Atlanta's Mayor's Fellowship awards. In either case, recognition of the arts in a formal and ceremonial manner should be developed.

Further, in the same way that the Mayor's office sponsors special funds for youth, development of a Mayor's Arts Fund should be considered to support special projects. Such a fund would rely primarily on private dollars. The Mayor's Arts Fund would give the City the opportunity to demonstrate leadership in the arts, and would serve an advocacy function for private sector support.

Recommendations

1. That a Mayor's Arts Awards program be established.
2. That a Mayor's Arts Fund be developed to support special projects.

OBJECTIVE B: RECOGNIZE THE IMPORTANCE OF THE ARTS TO THE ECONOMY OF SAN FRANCISCO.

The 1987 "Impact of the Non-Profit Arts on the Economy of San Francisco" established the arts as a significant industry in San Francisco. As cited in that study, using data collected for 1985, San Francisco's non-profit arts organizations made operating expenditures of \$88.3 million. For the period 1984-85, they averaged \$8 million per year in capital expenditures. Tourists, visitors, and residents who attended arts performances and exhibitions spent between \$100.7 million and \$120.6 million on eating, drinking, transportation, and in some cases lodging. When the secondary impact is combined with the initial impact, the aggregate economic impact of non-profit arts organizations is estimated to be between \$208 million and \$248 million.

Approximately 6,000 full-time equivalent jobs and 9,000 total jobs can be directly related to the presence of San Francisco's non-profit arts organizations. The total income of the arts was approximately \$93 million in 1985, and \$45 million of that total represents investment from outside the city of San Francisco.

Two additional studies which will be completed in 1989 are an economic impact study of the multicultural arts, and an economic impact study of the for-profit arts including publishing, video, film, television and radio, galleries, jewelry, fashion and street artists.

Policy 1: Support the contribution of the arts to the economic development of San Francisco.

Background

As well as having substantial economic impact on their own, the arts are also a major stimulus to economic development in cities. They help provide a quality of life which people increasingly seek in determining where they will live and work, increase revenues, attract new industries, and stimulate property values. The arts play a significant role in revitalizing neighborhoods, as can be seen in North Beach. They attract commercial and retail establishments who are drawn to the customer potential arts audiences bring and by the enhanced ambience and safety which the arts bring to neighborhoods, and reveal renovation potential. The renaissance of the Civic Center area, with the construction of new facilities for major arts institutions, provides a ready illustration of the ability of the arts to affect the overall development of an area. The arts are also a strong determinant in corporate deliberations of location of corporate headquarters and facilities. They generate jobs, in construction and design of new and renovated facilities, and in installation, shipping, security, transportation and trucking and many other industries necessary to the production, performance, and exhibition of art.

The Commerce and Industry Element of the San Francisco Master Plan contains the policy statement to "Assist newly emerging economic activities." Artists, crafts people, dancers, film makers, musicians and theater groups are specifically referenced as among those "incubator" industries which have potential but typically lack sufficient capital, technical expertise, and

managerial experience. This policy calls for the City to provide technical assistance to these ventures to better enable them to grow, thereby yielding substantial economic benefits in terms of jobs and tax revenues to the city. This policy is the beginning of formal recognition of the role the arts play in economic development.

Recommendations

1. That the arts be included in the economic development activities of the City.
2. That the policy statement in the Commerce and Industry Element of the Master Plan, "Assist newly emerging economic activities," be broadened to include all the arts.
3. That job creation in the arts be promoted through City-funded job training programs.
4. That records be maintained which document the contributions of the arts to the local economy.

Policy 2: Promote the arts and arts activities for the benefit of visitors and tourists.

Background

As established by the 1987 study "The Impact of the Non-Profit Arts on the Economy of San Francisco," the arts and tourism are clearly related. Of the 5 million people who comprised the audience for San Francisco based performances in 1985, almost exactly half were from outside San Francisco. In addition to the economic impact on arts organizations through ticket sales and admissions, the ancillary expenditures on food, lodging and transportation of \$72.6 million have a direct and significant impact on the tourist economy and the economy of San Francisco as a whole.

Grants for the Arts has taken the lead in promoting the arts and arts activities for the benefit of visitors and tourists. In addition to its direct funding of arts activities which have an impact on the visitor and tourism market, it has supported efforts to create partnerships between the arts and tourism industries. The Convention and Visitors Bureau is San Francisco's official link to the tourism industry, and should be viewed as a valuable resource for the arts. Relationships with the Convention and Visitors Bureau should be strengthened to maximize the potential of the Convention and Visitors Bureau with regard to the arts, especially in the areas of planning and marketing.

Cultural activities which take place in neighborhoods, such as festivals, performances and exhibitions, offer visitors rich opportunities for exploration of San Francisco's diversity and environment. Visitors need

to be made aware of neighborhood cultural activities, and encouraged to take advantage of these opportunities. For many cities, such arts festivals are major tourist draws, in addition to ongoing events, major institutions, and other special events.

An arts information service for visitors and residents should be established. At present, there is no one place where visitors and residents can obtain information about the arts, and where the wide array of cultural opportunities in San Francisco can be promoted. The arts information service should be located centrally and prominently, and could also take on functions such as a hot line and master calendar. The New York arts information booth in the Whitehall Terminal of the Staten Island Ferry is a modest example, and one which supports itself through the sale of New York State lottery tickets.

Recommendations

1. That an arts information service for visitors and residents be established in a central and prominent location.
2. That a marketing plan be developed that promotes San Francisco as an arts and cultural center and specifically highlights the city's festivals.
3. That the role of festivals in attracting visitors be studied and recommendations regarding City funding be made.
4. That the coordination of visitor and convention related activities with the local arts be supported.

5. That an arts information phone service be created.
6. That arts information be integrated in transit service publications.

OBJECTIVE C: RECOGNIZE AND PROMOTE THE CONTRIBUTION OF ARTISTS TO THE
QUALITY OF LIFE IN AND ECONOMY OF SAN FRANCISCO.

The foundation of the arts is the individual, producing artist. It is the contribution of the artist, whether individually or as a member of an ensemble, that is the single most important element in the cultural environment of a community. The quality of artistic expression; the availability of opportunities for an artist to produce, to exhibit, or to perform his work; and the willingness of the public to participate, as buyers or as audiences, in the artist's expressions, all determine whether or not the artist can survive or thrive in the community.

In San Francisco, the large artist population contributes significantly to not only the cultural environment, but to the economy of the city. At the same time that artists have shaped the character of the city, they have also shaped the economy.

Because artists are central to any discussion of the arts, issues of concern to artists form the basis of many of the Goals, Objectives, and Policies in this plan. Those issues appear not within a single section but are threaded throughout the plan. Sections of this plan of particular interest to individual artists are:

Goal I, Objective A, Policy 1

Goal I, Objective D, Policy 3

Goal III, Objective A, Policy 2

Goal III, Objective A, Policy 3

Goal III, Objective C, Policy 1

Goal IV, Objective A, Policy 2

Goal IV, Objective A, Policy 6

Goal IV, Objective A, Policy 7

Goal IV, Objective A, Policy 10

Goal IV, Objective A, Policy 11

Goal IV, Objective B, Policy 3

Goal V, Objective B, Policy 1

OBJECTIVE D: ESTABLISH THE ARTS COMMISSION AS THE LEAD AGENCY FOR CITY CULTURAL ADVOCACY AND COORDINATED CULTURAL PLANNING.

When surveyed in 1988, 23 departments or commissions within the government structure of the City and County of San Francisco indicated that they have department policies or programs which are directly related to the arts. Each of those departments - the Airports Commission, the Asian Art Museum, the Bureau of Building Inspection, the California Academy of Sciences, the Chief Administrative Officer, the City Attorney's Office, the Commission on Aging, the Department of City Planning, the Department of Public Health, the Fine Arts Museums of San Francisco, the Fire Department, the Mayor's Office of Community Development, the Mayor's Office of Housing, Economic Development and Small Business, the Police Department, the Public Library, the Public Utilities Commission, the Recreation and Park Department, the Arts Commission, the Community Colleges, the Unified School District, the War Memorial and Performing Arts Center, the Redevelopment Agency, and the Government Operations Committee of the Board of Supervisors - has its own policies, procedures, guidelines, or requirements which apply in various ways to arts organizations and artists. Each has its own purview, and for the most part, each acts independently.

That the arts are so present within the city structure of San Francisco is an unusual acclamation of the pervasiveness of the arts in San Francisco. The arts have clearly exerted their presence within city government. Yet at the same time, the existence of arts policies and programs in the majority of city departments can be paralyzing, as arts issues and policies travel from department to department without clear leadership or ownership.

A clear case can be made for the need for a variety of sources for arts policy. Certainly for those departments whose primary purpose is the presentation and exhibition of art such as the Museums, the Academy of Sciences, and the Performing Arts Center it is essential that artistic policy and control be housed within those departments. It is in the areas of broad policy which affects the relationship of the City to the arts and to the community vis a vis the arts that there is a need for strong and centralized advocacy and leadership.

That advocacy should come from the Arts Commission. As the unit of local government with the broadest interest in the arts, with a mission that is solely directed towards the arts, it is most appropriate that city cultural policies and cultural plans be advocated by the Arts Commission.

Such a role would represent a significant change in the mission and programming of the Arts Commission. In order to accomplish such a change, a number of issues which limit the Arts Commission's ability to successfully carry out its current mission and programming must be addressed.

Within city government itself, the Arts Commission has assumed a low priority status. It is poorly housed, and underbudgeted and understaffed in order to be able to meet current charter requirements and programming needs. Its commissioners are responsible for a heavy workload which requires substantial expertise, and unlike other City commissions, receive no compensation. There is a large gap between what the Arts Commission is charged with accomplishing and the resources allocated to it to carry out its tasks. This has resulted, to some degree, in a negative community perception of the Arts Commission. The first step in the strategy of positioning the Arts Commission to become

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an effective advocate for City cultural policies and plans, and thereby addressing many of these issues, is to review and revise current charter provisions.

Policy 1: Review and revise the charter provisions and administrative guidelines of the Arts Commission.

Background

The City of San Francisco formed the San Francisco Art Commission in 1932 for the purpose of effecting civic design review. Its charter has been amended and new mandates have been added since then, such as management of the City's art collections, support of the POPS Concerts series, Art in Public Places, and the Street Artists Licensing Program, but the basic premises and underlying assumptions of the Arts Commission remain the same. Since the Arts Commission was formed, both the needs and circumstances of the arts and of the city have changed. The Arts Commission is now encumbered by provisions, programs, and language which compromise its ability to address the current needs and circumstances of the arts in the city and to be an effective advocate for the arts within City government.

Recommendations

1. That charter provisions be developed which better enable the Arts Commission to meet the changing needs of the arts community.

Policy 2: Establish arts advocacy activities as functions of the Arts Commission within City government.

Background

The purpose of these advocacy functions is to insure that the arts continue to be brought to the attention of all levels of city government, and that the issues and needs of the arts are included in decision making throughout city government. Advocating for the arts should be directed at elected and appointed officials, as well as at the City bureaucracy.

A basic advocacy function is to build awareness. That awareness is especially necessary for elected and appointed officials as the makers of policy for the City and County of San Francisco.

Another advocacy function is to build and strengthen relationships between the Arts Commission and other City departments that have an impact on the arts. Those relationships can lead to a coordinated approach to city issues and practices which affect the arts, and yield a clearer, more integrated, and ultimately more successful result.

An excellent illustration of the value of a coordinated and cooperative approach is the series of meetings which took place to grapple with live/work, prior to its passage. As discussed in "Live/Work - The San Francisco Experience," representatives of the Department of City Planning, the Bureau of Building Inspection, the City Attorney's Office, the Mayor's Office of Housing and Economic Development, the Fire Department, the Residential Rent Stabilization and Arbitration Board and the Arts Commission met to discuss

their various points of view on live/work and to share their expertise. The resulting legislation and administrative guidelines for live/work in San Francisco constitute a national model which features a comprehensive approach to live/work.

Recommendations

1. That an interdepartmental advisory task force for the arts be created to develop effective implementation strategies to address arts policies.
2. That the funding and staff necessary to the Arts Commission's new role as the City's leading department in advocacy, planning, and coordinating local arts activities be provided.

Policy 3: Establish an ombudsman function within the Arts Commission to guide artists and arts organizations through city procedures.

Background

Each of the many departments within the City of San Francisco which has direct impact upon the arts community has policies, procedures, guidelines, or requirements which apply in various ways to arts organizations and artists. For the arts, the array of bureaucratic requirements is overwhelming, confusing, and ultimately frustrating. For example, there are three potential sources for funding for renovation of arts facilities: the Art Spaces Initiative of Grants for the Arts, the Voluntary Arts Contribution Fund of Grants for the Arts, and the Mayor's Office of Housing, Economic Development, and Small Business. Each has its own guidelines, requirements, and conditions for funding. The intimate knowledge of the workings of city hall required to successfully navigate through the maze of departments and procedures demands a rigor and a commitment which, unfortunately, still does not guarantee success. Within the function of ombudsman would be the responsibility for gathering and maintaining information about all policies and procedures within the city which affect the arts, guiding artists and arts organizations through the city system, and acting as a liaison between the arts and the city in matters of policy and procedure.

Recommendations

1. That an ombudsman function be established within the Arts Commission.

Policy 4: Coordinate, review and revise city policies and procedures
 as they affect the arts.

Background

The creation, performance, and display of art often require substantial interfacing with a variety of city departments. And while city government generally accommodates the needs and practices of the arts, the government itself is often the source of inaccurate, incomplete, or otherwise inapplicable language, definitions, and guidelines for working with the arts.

The City of Boston has adopted a policy for all non-profit organizations, through which artists and arts organizations receive approval or disapproval of permits within 30 days of application. This policy is in recognition of the costs incurred, the impact on programs, and the frustration of artists and arts organizations in trying to obtain and maintain proper permits from the city. San Francisco should adopt a similar program which would include permits to erect stages, parking variances, fire exits, and other aspects of arts activity regulated by permits.

Recommendations

1. That a permit expeditor service for arts related permits be provided.

2. That artists and arts organizations receive approval or disapproval of permits within 30 days of application.

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GOAL II: RECOGNIZE AND ENCOURAGE THE STRENGTH OF THE ARTS IN SAN FRANCISCO
THAT COMES FROM THE CULTURALLY DIVERSE EXPRESSIONS OF ITS PEOPLES.

OBJECTIVE A: INSURE THE PARTICIPATION OF ALL POPULATIONS IN CITY ARTS
DECISION-MAKING AND PROGRAMMING.

The arts in San Francisco are, by definition, multicultural. They are the product of the diversity which is the character of San Francisco. The arts in San Francisco are the sum and the synthesis of the cultural expressions, heritages, and identities of, including but not limited to, African-Americans, Hispanics, Asians and Southeast Asians, Pacific Islanders, Native Americans, Europeans, the disabled, the gay and lesbian communities, the young, the old, the wealthy and the poor. It is the breadth of cultural expression, the quality of artistic product which emanates from diverse populations, and the interplay among those cultural expressions which make the arts in San Francisco exciting, creative, and vibrant. That the cultural expression is so rich and varied demands a definition of arts and culture which is universal in nature and which transcends European-American boundaries. It also demands the participation of all the populations which create San Francisco's cultural diversity.

Policy 1: Actively recruit and include representatives of all populations in City agencies and bodies which deal with arts funding, programming, selection of art and artists, facilities development and use, and arts policy.

Background

The diverse population of San Francisco is manifested in an extraordinary richness of art forms, arts organizations, artists, and arts patrons. Representation from the many cultures, ages, sexual preferences, and disabled populations which make up San Francisco is essential to the formulation and implementation of arts policies and programs in order for those policies and programs to respect, reflect, and support the diverse expressions of San Francisco's peoples.

Recommendations

OBJECTIVE B: SUPPORT AND DEVELOP ART AND CULTURAL PROGRAMS WHICH ADDRESS THE NEEDS OF ALL POPULATIONS.

With the diversity of population in San Francisco and the wide array of artists and arts organizations comes the need to support and develop programs to address varying cultural needs. The City of San Francisco has a history of support for a range of cultural programs and audiences. Notable examples are the funding support given by Grants to the Arts to the San Francisco Ethnic Dance Festival, to ongoing programs of multicultural organizations, and to multicultural community and cultural events such as the celebration of Carnaval, the Chinese New Year Parade, and the Lesbian/Gay Freedom Day Parade. The Neighborhood Arts Program of the Arts Commission provides technical assistance to many diverse artists and arts organizations, and the State/Local Partnership of the Arts Commission sponsors informational workshops and seminars which address specific segments of the arts community. The Arts Commission's 1990 festival will be a multicultural festival, and in past years has sponsored children's arts festivals. San Francisco arts organizations, many of whom are supported by the City, also sponsor a variety of programs designed to meet the needs of diverse populations. These programs should be supported and expanded.

The needs of the mentally and physically disabled, youth, the elderly, and multicultural communities have not been comprehensively addressed. The needs of those segments of the community must be identified. Existing programs must then be enlarged and made accessible to a broader population and/or new programs must be developed.

Policy 1: Promote and support accessibility of arts programs and facilities for all populations.

Background

The City should, both within its own programs and within the arts programs and organizations its supports, commit to insuring access to the arts for all citizens of the city, including the disabled, multicultural populations, non-English speaking peoples, the socially and economically deprived, the young and the aged, and all other populations. The City should continue and expand its efforts to support, through its capital improvements funds, the elimination of physical barriers and should address environmental barriers as they pertain to the arts through the variety of city agencies. The City should continue to support free and low cost arts events, with particular attention paid to neighborhood arts. Information about policies, programs, events and other resources should be presented in such a way so that it is accessible to non-English speaking populations, the deaf and the blind.

The commitment to access includes elimination of

- physical barriers, which discourage or prevent participation in arts activities by those with disabilities, such as public transportation
- environmental barriers, such as parking, and safety
- informational barriers, which because of language differences or visual or hearing impairments, diminish opportunities to participate in the arts

- economic barriers, such as ticket or transportation costs

Recommendations

1. That capital improvement funds continue to be used to eliminate physical barriers to the arts.
2. That public workshops be held to identify art and cultural programs which would meet the needs of all populations.
3. That steps be taken to eliminate physical barriers, such as the institution of transit and taxi cab programs.
4. That steps be taken to eliminate environmental barriers, such as parking lot security, flexible parking programs, and event security.
5. That steps be taken to eliminate informational barriers, such as telephone and media services and transit information.
6. That steps be taken to eliminate economic barriers, such as insurance underwritten by the City, bond posting for City funded facilities, and ticket subsidies for City-funded programs.

Policy 2: Support and assist multicultural organizations to develop into institutions.

Background

To become an institution implies a certain degree of artistic and administrative stability, of public recognition, and of the development of loyal audiences and supporters. With the exception of the Mexican Museum and the Lorraine Hansberry Theater, few multicultural organizations in San Francisco have achieved the status of institution. Lack of financial resources, inadequate facilities, and, in some cases, definitions and perceptions of art and culture which deny serious recognition by some potential audiences and supporters have prevented multicultural arts organizations from becoming institutionalized. Stability, recognition and support are critical if multicultural organizations are to continue to further enrich the entire city as well as give specific support to their own communities.

Recommendations

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GOAL III: INCREASE FUNDING AND SUPPORT FOR THE ARTS AND ARTISTS IN SAN
FRANCISCO.

OBJECTIVE A: INSURE THAT CITY FUNDING SUPPORTS ALL SEGMENTS OF THE ARTS COMMUNITY.

The bulk of City arts funds allocated to the arts through granting procedures are part of the Grants for the Arts program, whose revenue is derived from 17% of San Francisco's 11% room tax on local hotel and motel bills. The vast majority of that fund goes to "cultural and promotional organizations and annual or regularly recurring parades, celebrations and street fairs."

Through Grants for the Arts, San Francisco's museums, theatres, dance companies, and music ensembles receive funding on an annual basis. Organizations receiving funding range from large budget organizations such as the Symphony and the Opera to organizations such as the Museo Italo Americano, the Slavonic Cultural Center, and Southern Exposure Gallery. Grant amounts range from \$1,200 for Memorial Day Observances to \$780,000 to the San Francisco Opera. In 1988/89, 38% of Grants for the Arts funds were awarded to six large budget organizations: American Conservatory Theatre, Exploratorium, San Francisco Ballet, San Francisco Museum of Modern Art, San Francisco Opera, and San Francisco Symphony, and 62% of Grants for the Arts funds were awarded to other arts groups. In addition, Grants for the Arts also funds, within guidelines, nonrecurring parades; celebrations and street fairs; building purchases, renovations, relocations and feasibility studies through the Arts Spaces Initiative; capital improvements, facilities maintenance and equipment acquisition through the Voluntary Arts Contribution Fund; and the San Francisco Ethnic Dance Festival.

In 1987, City support for the arts also included \$1,185,314 for the Asian Art Museum; \$59,993 to the Commission on Aging for the Mt. Zion Artworks

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program which offers weekly visits to homebound clients by a staff of professional artists, and \$45,620 for the Pleasure Endeavors program which provides participatory arts services to residents in long-term care facilities, as well as other services; \$4,244,000 to the Fine Arts Museums, of which \$759,000 was for capital improvements; \$41,839 to the Office of the Mayor, Motion Picture Coordinator; \$115,839 to the Public Library for its Childrens' Services program, which includes performances, arts and crafts, puppet shows, reading and singing aloud programs, and films, festivals, and videos, and \$37,919 for its Adults Services programs which offers films, lectures, music, videos, author and artist receptions, and poetry and play readings; \$1,714,918 to the Cultural Division of the Recreation and Park Department for a variety of cultural/recreational programs; \$482,490 to the Arts Commission for the Neighborhood Arts Program which provides start-up funds, technical assistance, and support services for neighborhood-based arts organizations, and operates four cultural centers; \$58,000 for the care and maintenance of the City's art collection, \$13,932 for the annual arts festival, \$482,064 from property taxes for the annual Pops Symphony Concerts, \$80,283 for the Arts Commission Gallery, and \$288,637 for administration; and \$4,364,490 for the War Memorial and Performing Arts Center, of which 66.4% comes from the Hotel Tax Fund, for construction, administration, and operation of War Memorial and Performing Arts Center buildings and grounds.

Policy 1: Create a publicly accountable allocation process for all City arts funding programs.

Background

Local government support from a variety of City sources is an important source of funding for recipient organizations. The City supports the arts through general fund allocations, federal dollars, and property taxes, among other sources. However, the major source of city arts funding is Grants for the Arts, which annually funds over 125 San Francisco arts organizations. In 1988/89, the total Grants for the Arts awarded totaled \$8,058,000, which represents an 11% increase in funds over 1987/88.

At present, the staff of Grants for the Arts reviews applications, and then presents evaluations to the Citizens' Advisory Committee, which provides guidance and advice on the staff's recommendations. Final decisions are made by the Chief Administrative Officer.

Concerns raised in the community about this process are the lack of a clear set of review criteria which includes issues of artistic excellence and outreach to a broad community base, of a policy of payment to artists, of a peer panel selection process, and of an appeals process.

Recommendations

1. That a task force be convened to study City arts funding processes and to make recommendations in a timely manner.

Policy 2: Develop funding sources and programs for those segments of the arts community which have traditionally not received City funding.

Background

At present, individual artists, arts education programs, and arts service organizations are not eligible for direct City funding. Current policies should be examined to determine if interpretations can be broadened or guidelines changed. The development of any new funding opportunities should include these segments of the arts community.

Recommendations

1. That the development of any new funding opportunities be directed towards meeting the needs of individual artists, arts education programs, and arts service organizations.

Policy 3: Compensate all professional artists who participate in
City-funded events in a fair and equitable manner.

Background

While few people would think of asking a plumber to work for free, many do not hesitate to ask artists to work gratis, in exchange for the opportunity to be seen. That practice diminishes the value of the arts, and undermines artists' abilities to be self-supporting. The example set by the City in compensating artists will encourage the legitimization of artists and art, and the City should actively promote and advocate for payment of professional artists throughout the community.

Recommendations

1. That artists who participate in City events which are supported with City funds be compensated in a fair and equitable manner.

OBJECTIVE B: SECURE NEW SOURCES OF REVENUE FOR THE ARTS.

It has long been acknowledged that the non-profit arts cannot support themselves. The earned income generated through ticket and admission sales or by sales of work rarely equals the costs to the artist or arts organization who produced the work, performance, exhibition, or activity. To fill the gap between earned income and income needed to survive and to grow, the arts must look to other sources. Even when successful, few artists or arts organizations are able to escape financial concerns brought on by changing economies, shifts in social priorities, and government cutbacks. The lack of financial resources and financial stability is a constant and debilitating concern for the arts.

To varying degrees, the arts have received funding from local, state, and federal sources. Those government funds, while certainly a major part of the funding picture, have never been adequate to meet the demand and are subject to their own challenge for survival as government at all levels struggles financially. The National Endowment for the Arts has had a relatively flat budget in recent years. The California Arts Council funding varies annually with a range of results from minimal growth to reduction of its budget. And while the dollar amounts awarded to San Francisco arts organizations from Grants for the Arts has increased 172% from 1981-1989, the demand remains greater than the supply. Current city programs do not fund the full range of arts activities, and the financial needs of individual artists, arts education, and arts service organizations must be met elsewhere.

The challenge then is to develop new sources of funding and to strengthen existing sources of support for the arts. The potential for expanded local

government support is being examined throughout the country, as municipalities look for ways of securing funds for the arts in new, non-traditional ways. Fees, levies, and fees for services are being re-examined. The private sector is the other area of potential. The key word in private sector fundraising is partnership, with a new understanding of the mutual benefits the arts and commerce bring each other. That potential is just beginning to be explored.

Policy 1: Develop the potential for earned income within the Arts Commission.

Background

Fees for service are often significant portions of city department revenues. Currently, the Arts Commission charges licensing fees within the Street Artist program, making that program entirely self-sufficient, but otherwise has little earned income. In cases of mandated regulatory procedures, such as the Civic Design Review, the Arts Commission should be empowered to charge a fee. The revenue derived from the fee would be used to cover costs within the Civic Design Review procedure, notably staff support.

Recommendations

1. That the Arts Commission be empowered to charge a fee for Civic Design Review.

Policy 2: Advocate for citywide development fees to be used in support of the arts.

Background

At present, developers support the arts in San Francisco through participation in the Percent for Art programs of the Redevelopment Agency and the Planning Department in designated areas of the city. There is potentially significant revenue to be derived if the concept of developers' support of the arts was expanded to include all areas of the city and the definition of appropriate uses of those funds was broadened.

For example in Los Angeles' downtown redevelopment area, private developers are required to allocate 1% of the costs of construction toward public art. Up to 60% of these funds may be used to acquire on-site artwork. In order to do this, the developer is required to hire an "art consultant", who must be approved by the Community Redevelopment Agency's Arts Advisory Committee. Also, at least 40% of these funds must be paid to the CRA's Downtown Cultural Trust Fund. (An 80% payment to this fund is considered to be complete fulfillment of the art in public places requirement). Of these moneys, 50% goes to the Los Angeles Festival. The other 50% goes toward other Community Redevelopment Agency arts programs: art in public places, cultural facilities development, performing arts programs, and individual artists' projects.

Citywide development fees would open new opportunities for revenue which could be used in support of cultural pursuits and organizations that have traditionally not received city funding, to augment current funding priorities, and to open new vistas for city-funded arts activity and programming.

Policy 3: Pursue bond issue funding in support of City arts facilities.

Background

Many city-owned arts facilities in San Francisco require extensive capital improvements if they are to continue to perform the functions for which they were constructed or purchased. The neighborhood cultural centers and the outdoor arts spaces under the jurisdiction of Parks and Recreation are primary examples. The level of funding needed requires exploration of new sources of revenue.

Bond issue funding should be pursued to obtain that revenue. A recent example of successful bond issue financing of the arts is Phoenix, Arizona. In 1988, a \$61 million General Obligation bond was approved by Phoenix voters in order to upgrade community educational and cultural facilities. Features of this bond program included expanding the Phoenix Little Theater, restoring the Palace West Theater, enlarging the Phoenix Art Museum, and renovating the historic Orpheum Theatre and the Phoenix Symphony Hall in order to accommodate more community arts events. The City of San Francisco should look to including financing for arts facilities in any upcoming capital improvement bond issues, as well as exploring the potential for a bond issue solely concerned with the arts.

Recommendations

1. That bond issue funding be pursued in support of City arts facilities including neighborhood cultural centers and outdoor arts spaces.

Recommendations

1. That citywide development fees be imposed to be used in support of the arts.
2. That modifications to the Redevelopment Agency's Percent for Art guidelines be considered along the lines of the Community Redevelopment Agency in Los Angeles.

Policy 4: Research potential for support of the arts through other City funding mechanisms.

Background

Throughout the country, municipal arts agencies are exploring ways of building financial support for the arts through existing funding mechanisms. Areas that have been investigated, with varying degrees of success, include setting aside portions of airport fees, port fees, film permit revenues, and proceeds from concessions in city owned or operated facilities. Other possibilities that have been considered are the imposition or expansion of entertainment taxes, levies on commercial arts and entertainment establishments, including cinemas, as well as taxes on video rentals.

Because the structure of city departments and their associated fees is complex, the exploration of options for the arts is equally complex. The imposition of new fees or taxes requires considerable commitment in order to weather the inevitable outcry from those affected. Nevertheless, those potential sources should be examined, and a commitment to developing potential sources be supported.

Recommendations

1. That airport, port, and other transportation fees be re-evaluated as possible funding mechanisms for the arts.
2. That taxes on commercial entertainment establishments be considered as a possible funding source for the arts.

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3. That film permit fees for commercial film makers be increased in order to provide a higher level of service to those commercial operations.

OBJECTIVE C: EXPLORE POSSIBILITIES FOR SUPPORT FOR THE ARTS IN THE FORM
OF IN-KIND RESOURCES AND SERVICES FROM THE CITY.

The most common and readily identifiable form of support for the arts by local government is direct funding of arts organizations and arts events through granting or other allocation procedures. Those funds are applied on the income side of the arts organization's ledger, and are used to cover costs of services, programs, and operations.

Local government can have an impact on the expense side of the ledger as well. Through provision of resources and services, for which the arts normally must pay, or through elimination or reduction of costs imposed by the City on individuals or organizations associated with the production of art, local government can also support the arts.

Policy 1: Determine means of providing in-kind resources and services to the the arts.

Background

The City has access to many resources, both tangible and in the form of services. Many of these resources would represent significant cost savings to the arts if made available to artists and arts organizations. Those resources include equipment, materials, security, and space. Where possible, those resources should be made available to the arts on a free or low-cost basis.

The City can also act as an intermediary between the arts and resources in the community. The former SCRAP program, which gave out recycled art materials donated by corporations and which rented sound and film equipment for nominal fees, is an example of the role the City can play.

Recommendations

1. That a program such as SCRAP be reinstated.
2. That a directory of in-kind services that the City can provide to the arts be developed.

Policy 2: Mitigate, where possible, City-imposed costs associated with producing the arts.

Background

The City imposes a variety of costs on individuals or organizations involved in the production of art. Those costs include business licenses and permits, personal property taxes, costs associated with complying with City codes, insurance requirements, and rents paid for usage of City facilities, among others. Some of these costs are large, such as some associated with code compliance, and others are modest. Wherever possible, these costs should be reduced or eliminated.

Recommendations

1. That modification to the unsecured property taxes of the City for goods donated to non-profit organizations be considered.
2. That bond posting requirements for use of City-funded facilities be evaluated in order to provide greater community access to those facilities.
3. That City underwriting of insurance costs associated with the arts be explored.
4. That a sliding scale fee schedule for rental of City-owned arts facilities be developed.

OBJECTIVE D: DEVELOP AND EXPAND PARTNERSHIPS WITH THE PRIVATE SECTOR IN
SUPPORT OF THE ARTS.

One of the shifts in arts funding in the past decade has been the increasing emphasis on consideration of corporate support of the arts as a partnership between the corporate sector and the arts. This shift in perception and practice has occurred because of the growing recognition of the economic and social relationship between the arts in a community and the business sector. Audiences for the arts are often the markets businesses are trying to reach. The arts bring in visitors and tourists. They provide geographic focus, which supports area commercial and retail establishments.

Increasingly the private sector has adopted the stance similar to that articulated in "Creative Partnerships" by Neil E. Harlan, Chairman and Chief Executive Office of the McKesson Corporation: "Support of the arts makes good business sense, because it builds prestige for the corporation and makes the community a vibrant place in which to live and work".

Throughout the country, corporations are sponsoring special events, underwriting programs, and supporting arts facilities. In addition to funding however also come other means of support, such as promotion, design and publication services, and technical assistance in areas ranging from marketing to fiscal management. Corporations and corporate leaders are also participating in the leadership of arts organizations' fundraising campaigns, lending their names, contacts, and resources. Partnerships with the private sector bring positive results to both corporations and the arts, and represent an important new development in support of the arts.

Policy 1: Work with the private sector and the Chamber of Commerce to encourage monetary and non-monetary support of the arts.

Background

The trend toward partnerships between the arts and business has provided the arts with some new resources with which to support programs and operations. Those resources are in the form of funding as well as through goods and services.

The City can assist the arts in forging new links with the corporate world. Through its Small Business Division, the City can promote partnerships between the arts and small businesses, a relatively untapped resource. Artists and arts organizations can be included in the City's good will and economic development missions, which provide opportunities for the arts and arts organizations to promote San Francisco's arts and culture to businesses considering moving to the city, and at the same time allowing the arts to build new relationships.

Through the Chamber of Commerce much can be done to promote support for the arts. The Business Volunteers for the Arts program of San Francisco's Chamber of Commerce is a major example of a successful collaboration. A potential project which could be undertaken jointly with the Chamber of Commerce could be the development of an arts "wish list". Wish lists, publications which list very specific non-monetary and monetary needs of non-profit organizations, have been successful in a number of cities, including Sacramento, Dallas, and Omaha. The lists are distributed to large and small businesses on an annual basis, and typically contain "wishes" for items such

as copying machines, office furniture, vehicles, equipment, and other tangible items. The gamut of needs allows for both small and large businesses to respond.

Recommendations

1. That partnerships between the arts and small businesses be promoted through the City's Small Business Division.
2. That artists and arts organizations be included in the City's good will and economic development missions.
3. That a non-profit "wish list" of monetary and non-monetary support desired from the private sector be created.

Policy 2: Develop a partnership with the corporate community which challenges corporations to match City moneys for multicultural programming.

Background

Multicultural organizations and organizations which serve predominantly multicultural audiences have been more successful in obtaining support from the public sector than from the private sector. Lacking contacts or internal resources to develop a comprehensive fundraising approach to corporations, many multicultural organizations remain frustrated in their attempts to broaden their funding base. A partnership should be developed which challenges corporations to match City moneys for multicultural programming.

Recommendations

1. That an advisory panel be established which would be a resource for corporations' support of multicultural programming.
2. That a corporate challenge grant program which matches City funding for specific organizations or programs be created.
3. That other programs to encourage corporate funding for multicultural arts be explored.

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GOAL IV: ENHANCE, DEVELOP, AND PROTECT THE PHYSICAL ENVIRONMENT OF THE ARTS
IN SAN FRANCISCO.

OBJECTIVE A: SUPPORT THE CONTINUED DEVELOPMENT AND PRESERVATION OF ARTS FACILITIES.

The ability of the arts organizations and artists to thrive in a city requires sufficient, adequate, and affordable facilities in which to produce, perform and exhibit their work. The kinds of facilities required are many and varied - studios, rehearsal halls, theatres and concert halls of various sizes and configurations, spaces suitable for the particular needs of dance rehearsal and performance, exhibition spaces and galleries, live/work facilities, multipurpose centers, classroom spaces, and administrative spaces, among others.

There is a wide variety of performing and visual arts facilities in San Francisco, from world renowned museums and performing arts facilities to artist-run galleries and theatres. Arts facilities are located throughout the city of San Francisco, with concentrations of facilities in the Civic Center area, Fort Mason, downtown San Francisco, and the Mission District. The cultural topography is fluid, as new facilities and centers emerge while others are closed or displaced. Even with the addition of some notable new facilities in the past 15 years, however, the supply of facilities does not meet the demand. There remains a persistent and pressing need for further development of arts facilities.

Foremost among the difficulties arts organizations and artists have in developing and maintaining facilities are the rising costs of rent, capital improvements, and new construction. For existing arts facilities, according to the 1987 study "Facilities and Programs for the Non-Profit Arts in San Francisco," rent or debt payments increased 475% from 1970 to 1985. At that

time, over 90% of the 64 facilities represented in the study indicated that they would be making capital improvements in the following five years, with a total estimated cost of \$8.2 million. San Francisco's strict building standards, including earthquake-proofing as well as other code requirements, also add to the cost burden.

In addition to cost considerations, the location of arts facilities is critical. Arts organizations and artists share many of the same needs and concerns of other segments of the community for locations that are safe, have parking and lighting, and are accessible. Their very existence often depends on the ability to attract an audience to their facility. Artists and arts organizations have long been urban pioneers, moving into depressed or otherwise unattractive areas, lured by cheaper rents and available space. The resulting commercial and residential development in those areas, due in large measure to the activity and new energy generated by the presence of art and artists, has often resulted in the displacement by high rents and other factors of the very individuals and organizations who sparked the area's revitalization, as occurred in North Beach and South Park. Artists and arts organizations must be encouraged to continue to be agents of change in community development, yet must also be protected so that they do not become victims of their own success.

Publicly-owned arts spaces are an essential component of the cultural facilities mix. Existing spaces must be maintained and improved to meet changing needs. Creative uses of other non-arts publicly owned facilities must be explored. Mixed use private development which includes arts spaces has become an increasingly important approach to arts facilities in many cities, and is an area which San Francisco is just beginning to explore in

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the Yerba Buena Gardens development. Project Artaud is an example of an arts facility owned and operated by a non-profit organization. Such facility ownership often allows an organization to charge affordable rents to other non-profit arts groups and create a source of earned revenue.

A more directed program of facility maintenance, creative use of non-arts city facilities, and public and private facilities partnerships will yield not only a more stable arts community but a more economically sound and artistically rich environment.

Policy 1: Review and revise Building and Planning codes to better meet the needs of the arts.

Background

Arts facilities, like all structures, are subject to City Building and Planning codes. With the notable exception of live/work spaces, the arts are generally not called out as specific uses in city building and safety codes. A formal review of Building and Planning codes as they affect the arts be undertaken with the intent of determining whether the current use definitions and subsequent codes are sufficient to address the specific needs of the arts. Arts facilities and activities must often "fit" into a classification which is not wholly appropriate, and are then required to apply for permits of exception in order to comply with regulations. That process can be onerous and time consuming for artists and arts organizations, especially recognizing the complexity of the code compliance process. Amending code language to specifically address arts spaces could ease the City's enforcement burden as well as the burden on artists and arts organizations. The Bureau of Building Inspection and the Department of City Planning have made a concerted effort to assist the arts community with codes relative to live/work space.

Recommendations

1. That a review of the City Building Code as to its definitions and compliance sections for arts facilities be established as a 1989-90 work program budget item.

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2. That a review of the City Planning Code as to its definitions and compliance sections for arts facilities be established as a 1989-90 work program budget item.

Policy 2: Support and expand programs directed at enabling arts organizations and artists to comply with City building and safety codes and to rehabilitate arts facilities.

Background

The City of San Francisco currently makes funds available to arts organizations and artists for code compliance purposes through a grants program administered through Grants for the Arts and through the Non-Profit Performing Arts Loan Program, administered by the Mayor's office of Housing, Economic Development, and Small Business. Under specific conditions, funds are available to arts organizations for rehabilitation and renovation of facilities through Grants for the Arts, and the Mayor's Office of Community Development. Loans for those same purposes are administered by the Mayor's Office of Housing, Economic Development, and Small Business. The City should continue to support and expand these programs to meet increasing needs.

Recommendations

1. That programs directed at enabling arts organizations and artists to comply with City building and safety codes and to rehabilitate arts facilities to be widely promoted in the community.
2. That greater coordination among the various arts facilities funding programs be established.

Policy 3: Maximize the potential of neighborhood cultural centers.

Background

In 1976, following the City's decision to create ten neighborhood arts centers, the Department of Real Estate transferred the renovated Bayview Opera House to the Arts Commission for programmatic use. Also since 1976, the Arts Commission has purchased and renovated three buildings for use as cultural centers: the Mission Cultural Center, the South of Market Cultural Center, and the Western Addition Cultural Center. A fifth space in Chinatown is being used for a neighborhood arts program.

The relationship between the Arts Commission and the neighborhood cultural centers has undergone many changes over the years. Where once the centers were operated and staffed by the Arts Commission through the CETA Arts Program, they are now governed by community boards who are responsible for staffing, fundraising, and managing the facilities. The Arts Commission has Memoranda of Understanding with each board, which require such policies as accessibility for all members of the community, restriction of use to cultural programs, proper financial record-keeping, and maintenance of the facilities. At the same time, the City still owns the buildings, and is therefore held responsible for capital improvements, maintenance, safety, and well-being of those on the premises.

Through its Neighborhood Arts Program, the Arts Commission has remained committed to supporting the neighborhood cultural centers. The problems of the centers however are beyond the reach of the Arts Commission and its funding. Major capital improvements are needed for all the centers, as well

as a means to support the operations of the centers. Resources should be developed to support these centers if they are to continue to serve their neighborhoods, the arts, and the city at large.

Recommendations

1. See Goal I, Objective A, Policy 2.
2. See Goal III, Objective B, Policy 3.

Policy 4: Preserve, develop and enhance outdoor performing spaces.

Background

Outdoor performing spaces are vital elements within the city's mix of arts facilities, and provide the residents of and visitors to San Francisco with the opportunity to enjoy both the natural beauty of the city and the arts. They also promote the use of San Francisco's public parks and public spaces. Existing outdoor facilities, such as Stern Grove and the Bandshell, should be improved to enhance their usefulness and attractiveness to the City. Those facilities, and others, are important to the continuing ability of San Francisco to offer its community a broad diversity of cultural offerings. New outdoor arts spaces should also be encouraged through or by private developments and in public developments.

Recommendations

1. That outdoor performing spaces be preserved and enhanced.
2. See Goal III, Objective B, Policy 3.

Policy 5: Inventory public non-arts spaces and promote their use for the arts.

Background

While the major public arts spaces are well known and well used, there are many other potential arts spaces in public buildings. School district buildings, Recreation and Park facilities, and Civic Center spaces, among others, should be documented and promoted as potential spaces for arts activities. Information regarding these spaces - their size, technical capacities, availability - should be compiled and brought together under one aegis. Much of this information already exists; it is presently not available to the public from one source nor is it promoted.

Recommendations

1. That information about public non-arts spaces which could be used by the arts be compiled and promoted.

Policy 6: Include artists and arts organizations in the future use of the Presidio.

Background

The 1,490 acre Presidio has operated as a military base since 1946, and is now among 86 military installations nationwide which are slated to close. If the military proceeds with plans to close the base, federal law requires that most of the Presidio become part of the Golden Gate National Recreation Area. The Presidio contains many structures which are suitable for use by artists and arts organizations who would bring new vitality and character to the Presidio.

Recommendations

1. That artists and arts organizations be housed in the Presidio.

Policy 7: Support the use of Port facilities by artists and arts organizations.

Background

The current plan for the Port of San Francisco includes no language or policies which cite the arts as a potential benefit to or user of Port facilities. Because there is no provision for the arts, the Port was recently able to initiate eviction proceedings to remove artists' studios from Port properties.

Recommendations

1. That the current Port plan be amended to include the arts as potential users of Port facilities.

Policy 8: Include arts spaces in new public construction.

Background

As public buildings are constructed or renovated, their potential for use as arts spaces should be a primary consideration. Arts use should be viewed broadly, and include consideration of performance, exhibition, rehearsal, meeting, administrative, and classroom spaces.

The Civic Center Section of the City's Master Plan includes as a policy to "Locate civic cultural facilities in the Civic Center". The descriptive commentary reads "Identity of the Civic Center as the cultural focus of the community is enhanced through the location in this area of a variety of cultural facilities such as museums, auditoriums, concert halls, theaters, and library..." Another policy in this same section provides that the "design of Civic Center buildings and open spaces serve as public gathering places for ceremonial, cultural, recreational, and other community activities". These policies should be expanded to include other appropriate public construction projects located throughout the city.

Recommendations

1. That arts spaces be included in new appropriate public construction projects throughout the city.
2. That arts spaces be included in the Community Facilities Element of The Master Plan.

Policy 9: Create incentives for private developers to include arts spaces in private developments.

Background

Many American cities have turned towards private development as a means of bringing new cultural facilities to their cities. The California Plaza in Los Angeles, Horton Plaza in San Diego, the Dallas Arts District, and the Museum of Modern Art/Museum Tower project in New York are examples of public/private partnerships in the creation of mixed-use buildings, mixed-use developments, and cultural districts which have yielded new or expanded arts facilities for those cities. San Francisco will soon join these ranks with the completion of Yerba Buena Gardens. One of the keys to the success of these partnerships is the creative participation of municipal government in offering incentives for private developers to include arts spaces in the development.

There are also opportunities, however, for encouraging development of arts spaces in private projects of a smaller scale. For example, the Paseo Nuevo retail development project in downtown Santa Barbara includes a 150 seat black box theatre, a 5,000 square foot gallery space, and outdoor plazas and courtyards (including a 200 seat amphitheatre) suitable for performances and exhibitions. In addition to the construction of these facilities, the developer has also provided funds for the maintenance of the theatre and gallery spaces and for the hiring of an arts coordinator to oversee the programming in all three locations.

Traditionally redevelopment agencies have been in the forefront of development incentives for the arts. It is equally possible however for cities to provide arts incentives through other functions of city government. Adjustments of or credits toward floor area ratios if arts spaces are included in the development can be made, taxes can be deferred or accrued, special financial mechanisms can be developed, or code or zoning variances can be given in exchange for "cultural amenities" in the development. The City should take the lead in creating new incentives to promote the inclusion of arts facilities in private development.

Recommendations

1. That the private construction of arts spaces through amendments to the City Planning Code which would not include these spaces in floor area calculations be permitted.

Policy 10: Protect and create artists' live/work spaces.

Background

San Francisco's live/work legislation has paved the way for development of live/work spaces. The actual development of those spaces however is complex, time-consuming, and arduous. The Art House project of the Arts Commission and the California Lawyers for the Arts was conceived as a clearinghouse for live/work space listings, information, and technical assistance, as well as to advocate for live/work spaces and to develop new spaces. Art House receives no city funding, and is supported by the California Arts Council and private foundations, whereas similar efforts in other cities tend to fall under community development and receive Community Block Grant Development funds. Also in most other cities with live/work programs, live/work spaces are considered to be "affordable housing", and are therefore eligible for federal and/or state funds.

In order to protect and create artists' live/work spaces, city resources should be allocated to support the formal efforts to develop live/work space. The City should commit to the development of live/work and demonstrate its commitment by urging the inclusion of live/work spaces in planned developments, such as Mission Bay.

Recommendations

1. That artists' live/work spaces be defined as "affordable housing" in order to be eligible for federal and/or state funds.

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2. That artists' live/work spaces be included in planned developments.
3. That current rent control legislation be broadened to include live/work spaces established before 1979.

Policy 11: Protect artists and arts organizations from displacement because of changing neighborhood economics and development.

Background

Artists are displaced for two primary reasons: the economics of their neighborhood or community have changed and they are unable to continue to afford to live or work there, or the actual spaces in which they live and/or work are destroyed, altered, or incorporated because of incoming development. To survive and to thrive, artists and arts organizations must be protected from displacement, for example in Hunters Point.

As discussed in the 1987 study "The Impact of the Non-Profit Arts on the Economy of San Francisco":

"The forced out migration and/or disbanding of arts activities from a revitalized neighborhood, if substantial, threatens both the neighborhood's new economy and the vitality of the city's overall activities.

Much of the neighborhood's new and expanded business and housing is premised directly or indirectly on the audience drawn to the area by the arts activity and to the ambience induced and sustained by that same arts activity. Consequently, a significant weakening of the quality and quantity of arts production in the neighborhood could lessen its comparative advantage as a site for retail trade, offices, tourism, and market rate housing.

For the non-profit arts themselves, disbandment or forced migration certainly can be expected to weaken their ability to improve or maintain quality, to innovate or grow. These abilities are highly dependent on locational stability and financial security, both of which are interdependent and allow the arts to undertake the necessary training, planning, recruiting, sustained work, and audience-patron development needed to achieve and maintain high levels of artistic quality."

Protection for artists and arts organizations against changing economics can be approached through rent control, cooperative financing, or other mechanisms which affect the artist's or organization's ability to avoid or absorb rent increases.

In the case of new development which destroys or irrevocably alters the existing arts space, developers should be required, as they are in New York City, to replace those arts spaces within the context of the new development, or to otherwise accommodate the artist's or organization's facilities needs within the new plans.

Recommendations

1. That mechanisms be developed to protect artists and arts organizations from displacement.
2. That the City Planning Code be amended to require developers to replace arts facilities which are destroyed or altered by the development.

Policy 12: Encourage the development of a variety of clusters, wherever possible, of arts facilities and arts related businesses, throughout the city.

Background

The tendency of cultural activities to cluster together is born out of the energy and excitement that is generated when there is more than one activity taking place in a limited area. As discussed in the "1987 Facilities and Programs for the Non-Profit Arts in San Francisco," audiences for each particular activity - theatre, music, the visual arts - grow as they have the opportunity to be exposed to the various cultures when attending events which take place in clusters. The Performing Arts Center and Fort Mason Center are good examples of tight clusters and the Mission/Potrero district is a good example of a more general cluster.

In addition to the value to audiences, cluster arts development can spur creative collaboration among arts organizations and artists, resulting in provocative artistic products as well as cost savings through shared facilities and/or shared administrative functions.

Further, cluster development has an economic development value. Arts-related businesses and commercial, retail, and hospitality establishments, finding a ready market for their goods and services, often locate and prosper in arts cluster developments.

Recommendations

1. That clusters of arts facilities and arts related businesses be encouraged to be developed throughout the city, to insure that the entire city is served.

OBJECTIVE B: INCREASE OPPORTUNITIES FOR PUBLIC ART THROUGHOUT THE CITY.

There is no one universally held definition of public art. It is a term which carries many meanings, implications, assumptions, all of which are filtered through the experience and eye of the beholder. What can be said is that public art has undergone radical changes in the past twenty years, and that today's interpretation is broader, more fluid, and continuing to evolve. In the introduction to "Going Public: A Field Guide to Developments in Art in Public Places," Kathy Halbreich states "Both the recent practice of and critical discourse on public art suggest that equal stress be placed on the words 'public' and 'art'. Clearly, the field [of public art] is beginning to mature. Its impact on the shape of public places has in some cases been significant, and in others, promising." Public art enhances a city's visual aesthetic, provides citizens with the opportunity to experience creative expressions and beauty; provides cities and neighborhoods with identity and focus; provokes and promotes community dialogue; brings economic benefits in the form of tourism; provides jobs for artists, fabricators, shippers, suppliers; and changes attitudes about places and visual environment. Public art is no longer just the monument in the plaza, but is a complex process which involves and invigorates the viewer.

San Francisco has long been a supporter and innovator in the public art field. There are four public art programs in the City of San Francisco: the Art in Public Places program administered by the Arts Commission, the Percent for Art programs of the Planning Department and Redevelopment Agency, and the public art program of the Airports Commission. Those programs function independently, each responsible for a specific jurisdiction - the Arts Commission, the projects on or adjacent to the site of public construction,

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including the airport; the Airports Commission program, which deals solely with rotating exhibitions on the airport premises; the Redevelopment Agency, to art in major private development in the redevelopment area; and the Planning Department, whose public art program is restricted to the downtown area.

Policy 1: Develop a public art plan for the City of San Francisco.

Background

A public art plan for the City of San Francisco would articulate the city-wide vision for public art and provide guidance to the various public arts programs. As stated in "Going Public: A field guide to developments in art in public places:" A public art master plan ensures a coherent artwork acquisition program by:

- providing a framework of policies and procedures which guide artwork acquisition with a plan for the city as a whole;
- establishing an approach for selection of specific locations for public art projects;
- defining relationships of art in public places to other city goals and mechanisms;
- engaging the community in the design of the plan, and
- ensuring the role of artists in developing the plan, as well as participating actively in the design of public spaces.

A public art plan would not affect the autonomy of existing programs, but would rather enable each program to draw guidance from policy statements regarding, for example, the desired mix of media, or whether or how many projects should be undertaken by Bay Area artists. The plan might also

provide opportunities for collaborative projects.

Recommendations

1. That an interdepartmental task force on public art be established and coordinated by the Arts Commission.
2. That a public art plan be developed for the City and budgeted as a workplan item.

Policy 2: Review and revise the Arts Commission's Art in Public Places Program.

Background

When enacted in 1965, San Francisco's Art Enrichment Ordinance, the basis for its Art in Public Places program, was among the first such percent for art ordinances in the country. It served as a model for many cities, and was a further public affirmation of San Francisco's traditional support for the arts and concern for environmental quality.

Under the Art in Public Places program, the City's art collection has grown significantly, including works by artists using a wide range of media and representing various stages of career development. Now, 20 years later, the ordinance as written no longer responds to current needs and issues in the field of public art. Policies regarding maintenance, de-accessioning, and administrative costs must be re-examined, as well as site specific provisions and definitions of what art forms can properly be considered public art. Issues of permanence of artworks, restriction of public art projects to the visual arts, and cultural diversity should also be examined. Collaboration of artists and architects in building design from the inception of a project should be encouraged. Both the experience of the past 20 years in San Francisco and the experience of many local governments around the country point to the need for changes in the guidelines.

Recommendations

1. That the Arts Commission's Art in Public Places program be reviewed and revised to meet current needs.

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2. That the definition of "public art" be examined for possible broadening to include the performing arts.
3. That the possibility of the establishment of a sculpture park be examined.
4. That a review of the Art in Public Places program be budgeted as a workplan item for the Arts Commission.

Policy 3: Encourage the participation of artists in City capital improvements and public works projects which do not participate in the Percent for Art programs.

Background

Artists are innovators. They approach situations in an unconventional manner, and arrive at solutions which are often creative and economical. The City undertakes many capital improvement and public works projects which, when approached conventionally, yield conventional solutions. Signage, street furniture, manhole covers, and lighting fixtures are among the kinds of public works projects in which artists could contribute their unique vision and pragmatism.

The inclusion of artists in City projects which, because of budget or other reasons, are not part of the Art in Public Places program, could provide aesthetic and financial benefit to the City, as well as contributing to artists' employment. An example cited in "Visual Dallas: A Public Art Plan for the City," is of a project in which an artist team was asked by the city engineering department to bid on a streetscaping project at bus stops. They were told that if they bid under \$700 per bus stop, they could have the contract. The artists were able to do eight bus stops with benches for the price of one done by any other bidder. Another example cited is of a land reclamation project in Kent, Washington. The artist designed not only a system for holding ponds to prevent the recurring flooding, but created an elegant urban park as well.

Recommendations

1. That City departments which undertake capital improvements and public works projects which do not participate in the Percent for Art programs be encouraged to include the participation of artists.

Policy 4: Insure that public art projects are reflective of San Francisco's cultural diversity.

Background

Public art projects initiated or reviewed by the City of San Francisco should be reflective of the City's cultural diversity. In all aspects of public art projects - selection, conception, design, placement, and promotion - the participation of San Francisco's multicultural communities should be actively solicited.

Recommendations

1. That the definition of public art be evaluated to insure that it embraces culturally relevant forms.

Policy 5: Maintain and preserve existing artworks.

Background

Through the San Francisco Arts Commission's Art in Public Places Program and through purchases and donations of art to the City over many generations, the City of San Francisco has acquired a sizable and prestigious collection of art works. This collection, distinguished from the world renowned collections under the jurisdiction of the City's art museums, is under the purview of the Arts Commission.

In addition to the acquisitions made through the Art in Public Places program, the Arts Commission is also responsible for the many historical monuments and statues throughout the city. Further, the Arts Commission is concerned with those artworks which are part of a landmark or other structure, such as the murals in Coit Tower (Telegraph Hill), the Mothers Building (Zoological Gardens), and the Beach Chalet (Golden Gate Park murals). Adequate funding must be provided to maintain and preserve these art works.

There are also "public" art works in the City which do not fall under the City's purview, but which because of their location and/or history, are integral elements of the City's character and visual scenery. Many of these works are murals. Many of those artworks are owned by private sources. The City should actively work with property owners to assist them in working with the artist and community to preserve these artworks and in complying with California statutes regarding destruction or moving of artwork.

Recommendations

1. That funding be provided to maintain and preserve existing artworks through sources such as corporate sponsorship, bonds, and new fees.
2. That the City advocate with private property owners to preserve "public" artworks, such as murals.
3. That adequate notice be given to the artist(s) whose work would be affected when the City is considering selling, renovating, or destroying a City owned property.
4. That before issuing a building or demolition permit for private property, existing artwork on the property should be identified and the artist notified of the permit application.
5. That no new gifts of artwork be accepted without a maintenance endowment.

Policy 6: Publish and update public art catalogues on a regular basis.

Background

The documentation of San Francisco's many public art works and projects is critical to the enjoyment and recognition of those works by both residents and visitors. Adequate funding must be provided to insure that the city not only acquires art, but, through updated catalogues, promotes its existence and educates the public about this valuable City resource.

Recommendation

1. That private funding be sought to publish and update public art catalogues on a regular basis.
2. That the publication of public art catalogues be budgeted as a workplan item for the Arts Commission.
3. That catalogue information be required when a gift of artwork is made to the City.

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GOAL V: INCREASE OPPORTUNITIES FOR QUALITY ARTS EDUCATION.

OBJECTIVE A: ADVOCATE FOR ARTS EDUCATION PROGRAMMING AT ALL LEVELS.

The need for education in the arts is not confined to schoolchildren, but is critical at all levels of human development from childhood through old age, from a vocational pursuit to pre-professional and professional training. Without the opportunity for learning about and participating in the arts, we risk having a population which lacks understanding of the world in which we live and the tools to deal with that world, which is uncomprehending of the genesis of attitudes, beliefs, and behaviors throughout the world, which communicates through limited expression, and which is, sadly, unaware of the beauty and creativity around them and their potential to contribute to that beauty.

Arts education is not a priority among most parents, educators, or legislators. That lack of priority is evident in the funding allocated to arts education programs. At no level of education in the arts are resources sufficient to the task at hand - to provide opportunities for quality arts education at all levels of education.

In the 1988 report of the National Endowment for the Arts, "Toward Civilization," many of the issues about arts education that were raised and recommendations that were made provoked heated controversy among those concerned with arts education. One proposal, however, has had few detractors. "Those who believe the arts should be a basic part of education should work together to develop consensus on the purpose and content of arts education. They must make the case for arts education being a fundamental educational responsibility. Ensuring comprehensive and sequential arts education calls for greater political effort than would be necessary for subjects currently assumed to be basic."

Building that consensus, making that case, and undertaking the political effort are major elements in advocating for arts education. The State-Local Partnership of the San Francisco Arts Commission has taken the lead in advocating for arts education in San Francisco. In 1986, the State-Local Partnership sponsored a four phase planning program in arts education, supported by a grant from the California Arts Council and matched by the San Francisco Unified School District. The symposia, presentations, and development of model teaching units not only provided a forum for the individuals, agencies, and institutions that were involved, but brought awareness of arts education issues to the City and to the public.

The work also resulted in a policy adopted by the San Francisco Board of Education on February 24, 1987, as follows:

"Resolved that Arts Education be provided by the San Francisco Unified School District for all students, and that a sequential program of Arts Education in the visual, performing and literary arts shall be provided at all grade levels.

The Superintendent is directed to establish specific goals and plans for implementation and a progress report shall be made available to the Board of Education by May 15, 1987."

In addition to programs in the schools, arts education also takes places in a variety of other settings. For example, these include programs sponsored by the City's Recreation and Park Department and by arts organizations such as the Museum of Modern Art.

Policy 1: Advocate for expanded arts education programming within elementary, secondary, college and university, adult and pre-professional levels.

Background

The longterm viability of arts education at all levels of education is dependent upon a greater awareness and acceptance of its value and significance. As noted in the 1984 "Planning for the Arts in San Francisco", "There is some confusion in the minds of the American public concerning the practical reality of integrating the arts and education." Despite the wealth of documentation which clearly articulates the value of teaching the arts for their own sake as well as the benefits of arts literacy to other academic skills and pursuits, arts education remains on the periphery of education, a low priority in a constant state of flux.

As stated in the 1987 publication of the San Francisco Chamber of Commerce, "Arts for Our Sake,"

In-school arts education programs in the Bay Area have been severely curtailed in recent years, especially through the advent of Proposition 13. Though some districts continue to offer high school and middle school programs, arts education is almost entirely neglected at the elementary school level. Of the few programs that still exist, most are provided and funded outside of school curricula. The net result is that Bay Area children are simply not receiving sufficient exposure to the arts during their critical formulative years. By allowing this kind of neglect to continue,

we risk nothing less than the creation of a generation of arts illiterates - individuals uninformed about and unschooled in our highest cultural traditions. Funding for arts programming must be restored if we are to continue to develop the Bay Area artists, audiences, and patrons of the future."

The need for arts education is not limited to schoolchildren. Opportunities for arts education must also be stressed at the college and university level, for adults, and in pre-professional training.

The City should use the power of its offices to advocate for arts education programming at all levels to insure the provision of arts education opportunities for all residents of San Francisco.

Recommendations

Policy 2: Encourage collaboration among artists, arts organizations, and teachers, school administrators, and others responsible for arts curricula.

Background

Collaboration among artists and arts organizations and teachers and school administrators promotes the development of programs which maximize the resources of both the arts community and the schools. Those collaborations can lead to innovative approaches to arts programming which also meet the needs of the school district. Further, collaboration among artists and arts organizations who provide arts education programs can also yield fresh approaches to arts education through multidisciplinary or other programs, with a potential for shared costs.

Recommendations

OBJECTIVE B: RECOGNIZE THAT THE PARTICIPATION OF ARTISTS AND ARTS ORGANIZATIONS IS ESSENTIAL TO QUALITY ARTS EDUCATION PROGRAMMING.

The essence of the controversy surrounding the National Endowment for the Arts' "Toward Civilization: Overview from a Report on Arts Education" is the emphasis on "cultural literacy", "hard work and discipline", and "knowledge and understanding", a major shift from the 1977 comprehensive report of arts education, "Coming to Our Senses." In "Coming to Our Senses," great stress was laid on the more human and experiential value of arts education, including an emphasis on participation in arts experiences and sustained contact with living artists.

Much of the funding for arts education programs in the past decade has come from sources other than education budgets. Funding from national, state, and local government sources as well as private funding has supported countless artist-in-residency programs, in which artists work with students or community members in school or community settings over a specified period of time. The new emphasis on disciplined study rather than performance or exhibition of art demands a move away from the participation of living artists in arts education programs.

It is the presence of living artists, however, which humanizes the arts, which provokes exploration of emotion, personal expression, and artistic skills. Without artists, education in the arts is one-dimensional. The perspective gained from knowledge of artistic expressions and heritages of all cultures, is also essential to comprehensive arts education. Together, artists and arts organizations and academic rigor will provide the greatest breadth of opportunity.

Policy 1: Support and increase the participation of artists in San Francisco's arts education programs.

Background

Artists are one of San Francisco's greatest resources. Artists of all disciplines have provided countless hours of training, of education, and of joy to San Francisco's residents through a wide variety of arts education programs. The continued and increased participation of performing, visual, and literary artists in arts education programs at all levels and in all institutions must be supported in order to provide San Francisco residents with the opportunity to participate knowledgeably in the arts as performers and artists and as audiences and consumers.

Recommendations

OBJECTIVE C: REFLECT THE CITY'S CULTURAL DIVERSITY IN ALL ARTS EDUCATION PROGRAMS.

Art is inclusive of all cultures. It transcends boundaries and is a universal means of expression. Within that universal language are expressions of human conditions and needs as seen through the vantage of cultures from all parts of the world and from all eras in time. To teach the arts from a narrow cultural perspective robs the student of knowledge, of the ability to see commonalities among all cultures, of the ability to make the relationship between his heritage and other cultures, and finally, of pride.

One of the findings of the State-Local Partnership Arts Education symposia was an agreement among participants that students develop understanding of many cultures, and that this understanding is critical to their ability to understand the world around them. San Francisco is a city of many cultures, with artistic resources which, if included in arts education programs, would not only provide students with unparalleled richness, but with strategies for surviving in an increasingly complex and multicultural world.

Policy 1: Include art and artists from all cultures in arts education programs.

Background

It is imperative that students learn about the artistic heritages of the multiplicity of cultures represented by its citizens. The valuing of these heritages needs to take place on a continuing basis, as opposed to sporadic exposure during specific "holiday" celebrations. The inclusion of art and artists from all cultures in arts education programs will provide students with new ways of appreciating and understanding art from the perspective of their own heritage as well as that of their fellow students.

Currently the Recreation and Park Department offers ballet, jazz dance, and aerobic jazzercise classes for free or at nominal cost. Yet the city is home to an accomplished panoply of dance disciplines including, but not limited to, Senegalese, Filipino, Haitian and traditional Chinese forms. Music offerings also tend towards European classics omitting opportunities to learn jazz or African percussion styles. The City of Oakland Parks and Recreation Department has been successful in providing cross cultural art experiences for its city residents.

Recommendations

1. That the Recreation and Park Department broaden its arts education offerings to include art and artists from many cultures.

OBJECTIVE D: ENCOURAGE THE USE OF CITY RESOURCES TO SUPPORT ARTS EDUCATION PROGRAMS.

Arts education programs are severely underfunded and lacking in resources. They often have neither proper space nor equipment. The City has resources which, if applied to arts education, could make a significant difference in the ability to offer arts education opportunities to the residents of San Francisco.

In addition to supporting expanded arts education programs in schools, the City should make a commitment to maintaining existing programs in and out of the schools. Currently the City is considering major cuts to two important arts education programs administered by the Recreation and Park Department: the photography center and the arts studio in Golden Gate Park.

Policy 1: Increase the usage of City-owned facilities for arts education programs.

Background

The City owns many buildings and facilities which are not used to capacity. There is a need for space for arts education programs and classes during the after-school hours and on weekends. City facilities, such as school buildings and Recreation and Park facilities, are potential resources for arts education. The use of those and other facilities should be supported and promoted.

Recommendations

Policy 2: Improve public transportation access to facilities used for arts education.

Background

Public transportation routing and scheduling should be reviewed in regard to facilities used for arts education. Many arts education programs take place on Saturdays' when public transportation is more limited, while others take place in the after-school hours, requiring transportation from school sites to sites such as museums and studios.

Recommendations

1. That arts center drop-off points be considered in after-school transportation programs.

